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The relations they bear to one another often vary within the same cult; and this becomes still more diverse, even to assumption of opposite qualities, when early Teutonic is compared with late Scandinavian. However, in all forms of *Ziu* or *Tyr* to Baldr, or in *Frija*, *Frigg*, *Freyr*, the idea symbolized is that of the sun, the bright light of heaven.

In Sks. *bhalas*, Gr. *φαλος*, lustre, white light, we have the cognates with Old English *bæl*, Kelt. *bal*, Icel. *bal*, a great fire or funeral pyre; the latter meaning is secondary. In *Beowulf*, 2309, 2323, *bæl* signifies the deadly white heat of the dragon's flames. The word occurs in *Beowulf*, in two other line groups and refers to the burning of Hnäf and Beowulf. The word exists in modern English bald, ballard, etc. When Chaucer wrote l. 198 of Gen. *Prolog.* to *C. T.* 'His heed was ballid and schon as eny glas,' the word is used with quite the same force as when we speak of a bald knob, or as seen in *Björnsen's Synnøve Solbakken*. The popular German phrase, '*er hat Mondschein auf dem Kopf*' bears the meaning of *bal* to bald even though transferred to a lesser luminary.

If we ascribe late origin to the nomen *Baldr*, as appellative of the sun god, to which all things seem to tend, it can then be easily referred to the *ball* stem. By a principle of substitution we frequently find within Scandinavian dialects *ld* for *ll* and vice-versa. Metathesis and gemination of *lp* forms cannot be at work since we should have had a double dental.

The *Laxdæla saga* may show, in the Gudrun-Bolli pair, a development of both myth and form changed, however, to suit other ethical conditions.

Further speculation would be idle. I close the note with the firm belief that, in so far as there may be continuity to the transmission, we must endeavor to find the central idea under personification. To the gods were given names characteristic of their purpose. The idea of boldness does not fit, above all, that of god Baldr. He is typical of the white mark in heaven, the god beneficent to all nature, and at whose death all nature weeps.

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Gray AND Grey.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In *A Descriptive Handbook of Modern Water Colours*, by J. Scott Taylor, B. A. Camb. London: Winsor and Newton, 1887, neutral tint is described as

"A compound shadow colour of a cool neutral character. It is not very permanent, as the gray is apt to become grey by exposure"

Has any one besides this author ever made a distinction of meaning between *gray* and *grey*? I do not know how the distinction is to be conveyed in speaking unless the words are differently pronounced.

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VALENTINE OR VILENTYNE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the Early Scottish poem *The Howlat*, we are told how the Owl, after he had been decked in borrowed plumage, began to behave with insufferable arrogance to the other birds; and, among other things:

"Thus wycit he the Walentyne, thraly and thrawin—"

that is: "thus managed (or ruled) he the valentine, violently and angrily." St. Valentine's day being considered the pairingtime of birds, the obvious meaning would be that he undertook to control the business of the pairing-time in a high-handed manner.

But in the romance of *Sir Ferumbras* (l. 3555) we are told that the Emir Balan goes hawking to a river-side, where

"... vilentyne he fond ynow."

Here *vilentyne* means wild-fowl or birds, and represents the "*oisiaus et volatisses*" of the French original.

The object of this note is to ask if there be other instances of *valentine* or *vilentyne* used in the sense of birds collectively.

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